


# THE **Quill**

**A MAGAZINE FOR  
WRITERS, EDITORS,  
AND PUBLISHERS**



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**Bread and the Circus**

By Harvey M. Watts

**Make Your Breaks!**

By Leonard N. Conklin

**These Scissoring Editors**

By Percy H. Landrum

**Thumbs Up on the Ghosts!**

By Thomas H. Mullen

**I'm for the Ghosts!**

By Glenn D. Mathews

**Turnovers Shake the News Rooms**

By Donald D. Hoover

As They View It • The Book Beat • At Deadline

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# THE QUILL

A Magazine for Writers, Editors and Publishers

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## AT DEADLINE

SEVERAL major changes have been made in the arrangement of THE QUILL's contents this month. You will find the "As They View It" items moved back to Page 14 and combined with the editorial page. The Who-What-Where page has been moved forward. By these changes we are enabled to get more copy into the magazine.

The major portion of this issue is devoted to the news rooms. Dr. Harvey M. Watts outspokenly condemns the "circusing" treatment many newspapers are giving to trials and other events which their reporters cover. Dr. Watts, now associated with the School of Journalism at Temple University, has been for many years an active figure in Philadelphia newspaper and civic life.

Donald D. Hoover, to whom readers of THE QUILL need no introduction, contributes a thoughtful survey of the effects of editorial-staff turn-overs.

When D. J. Wellenkamp attacked ghost writing and the ghosts in the July issue, he started something. His spirited remarks have brought a number of articles in reply, among them the two appearing in this issue.

Both Thomas H. Mullen and Glenn D. Mathews take issue with Mr. Wellenkamp. Another round of the ghostly controversy will be held in the October issue.

How are you enjoying the "experience" articles, in which journalism-school graduates and unemployed editorial workers are telling how they have been meeting the conditions of the times? Leonard N. Conklin contributes this month's article along that line. It is entitled "Make Your Breaks!" Additional articles fitting into the series will appear in future issues.

Percy H. Landrum takes a fling at the editors who depend chiefly on their shears to fill their columns. Editors of the type he mentions might well hire a journalism-school graduate or an unemployed experienced newsman in an effort to make their papers into newspapers.

ONE of the changes made in this issue was the inauguration of a "letters to the editor" column. We're calling it "According To—" this month. Maybe there will be another name for it next month. Maybe there won't be any such department next month. That depends upon you readers. R. L. P.

# BREAD AND THE CIRCUS

## An Outspoken Attack on Editorial Irresponsibility

By HARVEY M. WATTS

**N**OTHING has been more refreshing, in the issue as to the sensational and irresponsible tendency of much that tries to pass as journalism today, than the editorial in the June number of *THE QUILL* entitled "It's Time for War," followed by two most significant corollaries in the July number, the editorial "Service or Sensation?" and the article by Editor Morgan, of Illinois, "Entertainment or Enlightenment?"

The suggestion in the June editorial that "the time has come for more than mirroring the events of the day," followed by the broader treatment of July, calls sharp attention to the fact that, in too many cases, responsible publishers and editors seem to have abdicated their proper functions for an undue imitation of the worst phases of tabloid technique.

By tabloid technique, I mean the deliberate degradation of news along vicious, criminal and sensational lines in headline, as well as in a lascivious and suggestive pictorial presentation. Also, the letting of more frivolous phases of reporting rule the paper without any seeming hindrance.

In these days this has led, the public news being what it is, into what is almost a parallel of the worst days of Roman imperialism when "Bread and the Circus" was the daily Roman cry, with this difference, that, today, despite the serious and necessitated chronicling of the "bread" issue, too many newspapers have gone over, body and soul, to the idea that the "circus" phase of life, or "circusing" the actualities, is a sort of antidote for the "difficul-

ties of our civilization" and tends to take the minds of the readers off their daily troubles.

**O**NE would like to ask, in behalf of the finer journalism which exists everywhere but which on occasion seems to be stampeded by the looser usage, what price sob-sisters, circusing reporters, jokesmiths, and scandal-mongering columnists who are privileged to wash their own and the public's dirty linen in their own papers and in the syndicated matter covering the country from Maine to California?

In every center cases of this kind are in evidence in the daily handling of news and it is no legitimate excuse to cry out that all this matter is of the nature of "human-interest treatment." In its conception and in its presentation, it is not a sane or even picturesque presentation of human-interest details, obviously inherent in certain news stories, or developed by capable reporters with an unerring literary and dramatic instinct who bring out the hidden human tragedies and comedies which exist in seemingly commonplace experiences. In-

stead it is a flippant, frivolous and irresponsible effort to make "entertainment" out of the most menacing phases of grave social and public events.

Instances multiply, and every editor can turn to familiar stories so treated today with unconcern for the consequences, local or national. For one example, the way in which localities and newspapers seemed indifferent to the danger lurking in wishing thousands of bonus stragglers on the Capital of the country, and more than that, not only indifferent but in the case of some of the tabloids, urging them on with a hope that dramatic human incidents would afford that textual and pictorial excitement, plus a vicious radio propaganda, that would give them material to stir their jaded readers and increase their circulations.

**B**UT of course, this situation and the numerous racketeering and other murder cases in which men and molls figure as picturesque characters all pale before the handling of the Lindbergh horror. That certain writers have pointed out that the cruelty

of those who used the Lindbergh case as a matter of daily entertainment was a greater crime against the Lindberghs and against society than the kidnaping and the murder itself, seems to be not at all an extreme point of view. Indeed, the various discussions of the Lindbergh case have shown, on the part of the newspapers themselves, that the editors and publishers are by no means easy in mind as to what happened, even though some of

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**D**R. HARVEY M. WATTS, author of the accompanying biting critique of the "circusing" attitude of some newspapers and their editors, has been associated for many years with public affairs and newspapers in Philadelphia.

He was an editorial writer and managing editor of the Philadelphia Press from 1902 to 1909. He has written a number of magazine articles and has lectured extensively. At present he is a member of the staff of the Temple University School of Journalism.

Writing in the *Journal of the American Institute of Criminal Law and Criminology* in May, 1928, he made an exhaustive analysis of the invasion of proper court procedure by tabloid newspapers in an article entitled "The Fourth Estate and Court Procedure as a Public Show." The article, reprinted in pamphlet form, is now used as a text in one of the western universities.

In the article, Dr. Watts foreshadowed the menace to justice involved in "circused" trials, especially in view of the fact that the bench and bar generally deplore the vicious recourse of criminal lawyers to obsolete procedure, and realized the new dangers in tabloid support of these members of the bar.

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them seem to think that their explanations are something more than whistling to keep up their courage as they pass the graveyard of decent procedure.

There was one story in the early treatment of the Lindbergh case in which a responsible newspaper let one of its sob-sister squad tell how the news was covered, admitting frankly that incidents in and about the Lindbergh home were duly faked with daily variations. One of the leading editors of New York was asked if he had read it. "I did," he replied, "and my only regret was that I couldn't vomit."

Not only did the general story of the Lindbergh case violate in its tabloid instances the ethics which the leading newspapers of the country have set up as their ideals, but, in one of the subsidiary phases, the trial of Curtis, another aspect of vicious journalism was brought out through the easy-going ways of a county judge and, of course, to the great convenience of the "counsel for the defense," in that the court room was invaded by the photographic squad and the behavior of the defense brought sniggering laughter from those who were allowed to crowd the courtroom beyond its normal capacity.

**A**LL this was duly reflected in the photographs of those being entertained and in the text reporting the trial. We were faced once more with the spectacle that has been repeated in every major criminal trial within the past ten years, a trial of the case in the newspapers often to the delay of justice, at a great cost to the community and to its normal and righteous indignation at peculiarly ugly crimes against persons, property and society.

No wonder that Col. Lindbergh, who started out his married career with the knowledge that the tabloids had tried to bribe the servants of the Morrow household in order to sensationalize the nuptials with a vulgarity that belongs to the loves of the movie actresses, when he came to the Curtis trial, having suffered every possible agony that human experience is capable of, wondered at the procedure. As one correspondent put it:

"To persons close to him, Col. Lindbergh has expressed amazement at the methods of lawyers in examining witnesses. He once asked if the methods and practices pursued in the current trial were customary in all criminal trials and if every witness

'had to almost take his life in his hand when he went on the stand.' His reference was to the savage cross examination accorded some of the State witnesses at the hands of Mr. Fisher, who has shown himself to be a resourceful, alert and punishing cross-examiner. Col. Lindbergh himself was not subjected to that kind of thing, partly because he was, as Mr. Fisher was quick to acknowledge, 'an unusually fair, frank and responsive witness.'"

But the resourceful counsel, so admired by the recording reporter, made the prominence and appearance of Lindbergh one reason for a new trial.

**W**HAT Col. Lindbergh saw at Flemington, N. J., was a comparatively mild exhibition of what went on in the Snyder-Grey and Hall-Mills and the Remus cases. It was but part and parcel of the craze to make entertainment out of court procedures, now the thing of the day, but entirely out of character with the better traditions of American journalism. Time was when the average newspaper refused to let the lawyers for the defense of a celebrated criminal, about whose guilt there was no question, try the case either before or during the trial in the columns of the newspapers. They also avoided in every way printing stories that might have hamstrung public indignation over a great crime by sentimental accounts of the "beautiful love life" of the accused and were particularly suspicious of the behavior and methods, too often anti-social, of the celebrated "criminal lawyer"—the casual rhetoric of the phrase reflecting the truth very much better than the more exact "counsel for the defense."

Now, however, by what is viewed in the sensational newspapers as playing up public sympathy for the underdog, all this sound discretion is thrown to the winds and, in a number of cases, the newspapers recently have not only let the defense dictate their reportorial policy but actually have joined with the defense either with legal aid and advice, or, by supplying them with the aid that the daily iteration of the suggested idea of "innocence" arouses; even to the extreme, as in the Allen case at Norristown, Pa., of arousing mob violence. Indeed in this latter case one newspaper glorified editorially in the fact that the verdict of acquittal was brought about by the mob, ready to tear unfavorable witnesses or the jury to pieces, and admitted that the court procedure, with all the usual photographic flub-dub and movie-

scenario effects, was a "mere rubber-stamp process" registering the "popular judgment in the case."

**I**T is all this that is an outrage, along with the attitude of the sensational newspapers which have imitated the movies in articles glorifying the cheap gun men, racketeers and the Capones of the day with the pretense that a few words of moral reproof with vice given its due punishment at the close of the serial biography takes the sting out of the 99 per cent of unabashed admiration, for master criminals. Part of this association with the worst phases of movie exploitation of crime is due not only to the maudlin philosophy of helping the underdog but to the almost insane fear of censorship that leads many newspapers to pretend that in the interest of freedom of speech no law of common-sense censorship is allowable or can be effective even in cases of an admittedly vile character.

This is sheer fatuity, at a time, too, when never in the history of the world, or at least in the United States, has there been a more extreme license in print in books, pamphlets, newspapers and in words and pictures than is the case today, a license which in volume and virulence is almost unbelievable.

Yet the newspapers that represent the "circus" side of journalism pretend to be shocked at the idea of any restraint in the interest of the duties, the decencies and the discipline of national life, while at the same time objecting to the presentation of the moving-picture satires on tabloidism, in the shape of the familiar scenarios, "Gentlemen of the Press," "The Front Page," "Five Star Final," and "Scandal for Sale," and other such tidbits, as in any large sense representing American journalism in general.

It is these papers that are to blame if the news-reading public wonders whether the Jake Lingles exist in every city or on every newspaper, or questions a daily press that sees American life as a daily entertainment, and whose editorial policy of savagely demanding "bread" and frivolously supplying the "circus" element is continuous 365 days of the year.

RALPH R. COLE (DePauw '29), recently manager of the *Crow Wing County Review*, Brainerd, Minn., is now business manager and co-owner of the *Marshalltown (Ia.) Marshalltownian*. He is associated with W. E. SHERLOCK, editor, a widely known figure in Iowa newspaper circles. The new owners took possession June 1.

# MAKE YOUR BREAKS!

**M**AYBE I got a break . . . or did I? Does luck run like a faithful hound always ahead of some people or do they make it a point to be hot on the trail of luck? If you are out of a job, the answer to that question may be the reason why.

Why have I, a two-bit youngster still hunting for type lice, a job while older and more experienced men, no doubt better men, bemoan and bemoan their enforced idleness from waiting-room door to waiting-room bench? Did I get a break . . . or make one?

They kicked me out of the University of Nebraska in the spring of '31 with an A.B. degree in one hand, a certificate of journalism in the other and an "Alexander the Great" fire in my heart.

The two newspapers in the school town said "No" very politely. By simple addition (college did that for me at least) I could calculate that these papers had let out five competent men in the last two months. Would I leave my name and address? Would I be sure and stop in for a chat if ever in town?

I would, did, came down the stairs two at a time, climbed in my model T Ford, stopped at the bank to withdraw my last hundred dollars and saw Chicago, Niagara Falls, New York City, Washington, D. C., and 3,800 miles of road in the next month. The last twenty-five cents of that hundred dollars went to put my feet back under the family table in a small middle western town, no job, no money, no prospects.

**A**FTER writing 15 letters and reading 13 "We are very sorry" answers (the other two didn't even waste stamps) I propositioned the editor of the local sheet.

"You can write a column at five cents an inch not to exceed \$1 an issue if you want to," said he indifferently. And write the column I do, even yet. Four dollars a month is four dollars a month.

A daily newspaper in a nearby town would let me write headlines, for experience only, if I so desired. So the evenings were spent for a month, not very remunerative evenings, but more valuable than ten out of ten of your journalistic courses in school. Then suddenly the idea came, why not try a little feature correspondence for the large dailies that sold in this section.

● If You Are Out of Work, This Article May Show the Way to Steady Employment ●

By LEONARD N. CONKLIN

Now notice this, please. I didn't write these papers and say, "Wouldn't you like to read some of the good stuff I can write?" The least intelligent state editor can say "No" to that without taking his heels off the top of his desk. I took pictures, framed a complete story ready for the linotype and made the accompanying letter short. The answer was the printed story and a little later a terse line saying that there already was a correspondent in my district but to go ahead and send in all the material I wished to. A check was enclosed. Things looked brighter.

**B**UT, like some who may be reading this, I wanted a regular job where they raise the printer's devil if you miss the eight o'clock stroke by five minutes, etc. A new daily was going to press for the first time in a city 200 miles away. I borrowed the money for gasoline and applied in person. Two more editors in this town were very sorry. By this time I was beginning to think that the world was composed of nothing but *sorry* editors. However, one of these gentlemen was kind enough to forward me into the northern part of the state on

a hot lead that proved to be another throw-down. Chagrined, I drove back to the city of the new publication to try to sleep off my disappointment.

With my eyes staring wide at the black of a hotel bedroom wall the simple truth occurred to me. I had to stick an attractive foot in the door. I had to show these men that they *needed* me . . . not that I needed their pay check. If they wouldn't give me a ready-made job, then I simply had to create a job for myself with them . . . which isn't as easy as it sounds or yet as hard as you might think.

Next morning the groomed chin of your enthusiastic relator was protruded on the presence of the vice-president of a newly organized company, a company which I knew did its advertising through an agency. It happened that this company operated down through a territory in which I had been reared. Mr. Vice-President saw three things in five minutes: (1) by hiring me he could save money; (2) by hiring me he could obtain a local appeal in his advertising; and (3) by hiring me the whole operation of all branches of advertising could be planned, prepared and executed under direct company control. I got the job.

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**T**HIS "experience" article by Leonard N. Conklin, of Minatare, Neb., is another in the series *The Quill* has been presenting in an attempt to aid unemployed newspaper and magazine men.

If you were graduated from a college or university in June, 1931, and found a job; if you are a newspaperman who lost your job through the depression and have been making a living by free-lancing or in some other manner, or, if you are or were an unemployed editorial worker of any sort who has hit upon a good way of keeping the wolf from your threshold—you are invited to relate your experiences in *The Quill* for the benefit of others.

No payment can be offered for such articles. They must be submitted, as they are printed, for the purpose of helping unemployed journalistic workers to find ways to make ends meet.

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**Y**OU probably say, "Sure, but that isn't newspaper work." In a measure you are right. But this company is now publishing its own employees' sheet four times a year and is starting this fall a customer-prospect publication of newspaper style which will have a circulation of over 3,000, all of which they blame on me.

Suppose this opening had doubled shut with depression colic. It looked as if there were rays of hope for a man with ideas on a large newspaper in a not too distant city. In scanning the Sunday magazine section anyone could see that this paper, located in a scenic and romantic territory, should be running features on its own locality. Instead of this, far flung syndicate material crowded the week-end edition.

Was I going to storm the Sunday

(Continued on page 7)



# Thumbs Up on the Ghosts!

By THOMAS H. MULLEN

Associate Editor, The National Retail Clothier and Furnisher

**J**UST a moment, Don Wellenkamp! Your vigorous attack on ghost-writing in the July *QUILL* calls for just as vigorous a response.

It's all in the way you look at it, Don.

You say the public is being cheated when it reads and "falls" for a ghost-story. It is my opinion that if the Hon. Whangdoodle Moneybags were to laboriously write his own story, the public would indeed be cheated.

It stands to reason, Don, that the Hon. Whangdoodle can't turn out a masterpiece all by himself. Perhaps the old boy only had a grade-school education and never did pass fourth-grade English. Don't you see, Don, a man like that just can't express himself?

And yet, Whangdoodle has plenty of good old gray matter in that head of his. He has a good clear mind, jammed full of ideas. In other words, he constitutes a news source that is well worth tapping.

Now the question is—can the conscientious editor, guarding the interests of his readers, turn his back on Mr. Whangdoodle simply because he

## How It Started

**W**RITING in the July issue of *The Quill*, D. J. Wellenkamp, director of public relations for the Illinois Life Insurance Company declared in an article entitled "Thumbs Down on the Ghost!": "Ghost writing is as harmful and wrong in the field of journalism as the use of fake testimonials is in the field of advertising." He also termed the practice: "a cheap form of deception which should be frowned upon and outlawed by honest, square-shooting editors and publishers."

An editor, he pointed out, might realize the pulling power of an article signed by "Hon. Whangdoodle Moneybags," arrange for the use of Mr. Moneybags' byline and then let a ghost write the article. This, he contended, meant cheating the reader who bought the editor's magazine to read Mr. Moneybag's remarks.

doesn't know how to hang his words together interestingly and effectively?

No, Don, the good editor goes to

Whangdoodle and says: "The public is clamoring for some of those ideas of yours. We want you to tell us the whole story in our next issue." Then Whangdoodle throws up his hands. He can't do it.

The editor offers an alternative. "Tell me what you want to say," he suggests, "and I will put it into words for you."

And so he does—putting Whangdoodle's ideas down in the most readable form possible. At the top of the page he sets Whangdoodle's name in 14-point bold as you suggest.

In so doing, has he broken faith with his readers? Well, hardly; for Whangdoodle actually wrote that story. It was created in his own mind. The editor merely put it down on paper.

A few months ago I met one of the leading merchants in my industry at a convention. He brought a real message to the merchants there. He had a real story to tell. I do not know how much knowledge this merchant has of story writing. Probably very little. I do know that he has a store-

(Continued on page 13)

## I'M FOR THE GHOSTS!

By GLENN D. MATHEWS

Editor and Publisher, Bank News

**G**HOST-WRITING, in the main, is a useful and honest phase of the journalistic profession, useful and honest from the standpoint of the reader. In this statement I take issue with D. J. Wellenkamp who condemned ghost-writers in the July issue of *THE QUILL*.

I refer to conscientious ghost-writing; and I think most of it is conscientious. Even that which is not branded with the double by-line can be, and often is, conscientious and honest. The important question which the reader asks himself is not: "Did Mr. Moneybags actually write this article?" The question is: "Is this the true story of Mr. Moneybags; are these the things to which he ascribes his success?"

True, Mr. Moneybags may "grandstand," minimize his luck and gloss his character; but he would do the same in writing his story himself, and probably wander farther afield among the sweet-scented flowers of his own self-praise than his celebrity-calloused ghost ever would do.

Furthermore, Mr. Moneybags, an acknowledged success in his own line, is frequently incapable of expressing himself correctly (and thereby giving an exact and honest picture to the reader) even when his ungrammatical effort is sincere. A strictly honest man may double his negatives, dangle his adjectives and his adverbs and split

his infinitives until the finest critic of impressionism couldn't puzzle out just what he meant.

So far, I am comparing a ghost-written story with a story which we may suppose to be available directly. But, the real value of the "ghost" is in tapping veins of rich material which would forever remain sealed to the world if it were not for the industry and skill of our journalistic-miner who digs out the rich ore, separates it from the dross and hands us the metal.

Mr. Moneybags occasionally strikes a fortune in the market and luck is the total answer to his success, but, as I grow older, I find fewer "lucky" men than I had thought and more and more men whose success had in it a sound idea or a sound program. In fact, nearly all men who get rich and stay rich have something more than luck in their history. Yet many of these men are not able, or are not interested in typing or dictating an article on "Why I Am a Big-Shot."

Am I, the reader interested in his story, to be deprived of the facts for lack of a "ghost" to get them for me? I hope not.

On the contrary, please let me have the ghost and, so, get my facts in an interesting, readable, workmanlike style instead of in the heavy, lifeless manner in which Mr. Moneybags would most certainly drop them upon the paper.

# THESE SCISSORING EDITORS

◆ Clipped Material Does Not Make a Newspaper  
That Will Draw Circulation or Advertising ◆

By PERCY H. LANDRUM

**W**HEN I finished my journalism course at the University of Kentucky at the close of the first semester in 1931, I set to work to find a job. News and editorial positions were scarce. My only salvation seemed to be in advertising. I had had various experiences in the selling game, including books, magazines, engraving and jewelry, as well as a little practical work with ads. A "stiff" advertising course in college had taught me the theoretical side.

Two months passed before I finally "sold" myself to the editor of a weekly sheet away down in the Rio Grande Valley of Texas.

After a week on the road in the flivver of my college days, my destination was reached. I found myself in a beautiful, semi-tropical town of 3,200 population.

A chat with my new boss pleased me. He was not the hard-boiled type. I went to work immediately on a small salary and commission.

**T**HE business men of the town were as a whole a jovial group of people to work with. I mixed and mingled with them. I helped them in any way that I could. I worked with them, I played with them—in fact I tried to be one of them. I liked them. They seemed to enjoy being with me.

Furthermore, I sold them advertising. I sold them job printing. I worked up special pages and special editions. But in the meantime things moved slowly. The greatest obstacle that I had to face was, I found, the fact that "my paper" was edited by a "scissoring" editor.

I knew him to be that from watching him take copy after copy of exchange material and clip lavishly items of general interest, many of them from out-of-state papers.

The paper was a mess. Two columns of local news were written by one of the townswomen and run on the back page each week. During my spare moments I wrote stories that I collected during my rounds as solicitor. I also wrote a local show review column. Otherwise everything else in the news line was "foreign." The

editor seldom wrote a scratch. In fact he was not an editor but a printer who had ventured farther than he should have. He had bought the paper and equipment and was calling himself editor.

I was questioned continually: "Why don't you run some local news in that paper?" Everyone seemed to understand but the editor. He couldn't understand why the paper had lost so much of its prestige and business since he had taken charge. But that was easy for me to answer. I didn't tell him, but I thought, "Go to the files, they will show you. The editor before you wrote news instead of clipping it." I hinted it but the editor didn't change his methods.

Articles always were run without credit to the paper from which they were clipped. I remember one time he had a suit on his hands, due to the fact that he had run a copyrighted article word for word. After the necessary "pay-off" the case was settled out of court. And still the boss wouldn't write his own stories.

**W**HEN I went to work the paper had been under new management about five months. I stayed

eight, trying in every way to get the periodical out of the rut, but there seemed no chance as long as its manager was a scissoring editor. He still is and his weekly is practically bankrupt.

Of course times are trying, but as for that they were before he purchased the sheet. The man before him made money and had a newspaper that was crammed full of real, live, local news.

I do not believe in the absolute elimination of clipped news. A little of such material is o. k., providing it is of local or feature interest and carries with it the necessary credit line.

Often clipped articles can be rewritten with a local angle and much valuable information may be obtained from them. That's what exchanges are for. In most cases, however, it is too bad if stories are run verbatim.

Copying is one of the greatest evils of American journalism today and it is the duty of every newspaper man to help clean up the profession by using his head and his typewriter instead of the adjoining town paper for his copy.

Down with these scissoring editors!

## Make Your Breaks!

(Continued from page 5)

editor with a wild declaration about how he should run his section? Not if I wanted a job. Instead, why not snap, beg or borrow the right pictures, pound out the story and mail it to him. Then, when a hit had been scored, gently drop in and suggest that more could easily be obtained if he happened to like the previous offering.

**T**AKE the case of another young fellow who graduated from journalism school a year ago. His spare hours from school had been spent on pick-up assignments for a good daily in the university town. The editor had to put this youngster on the regular staff when he graduated because his work was too good to be dispensed with. One morning a travel bu-

reau mailed this fellow a circular advertising a European tour. He didn't like it. He considered it poor advertising. So he wrote the travel agency and suggested improvements, advanced a better plan. Two months later he set sail from New York City to spend several months in Austria as special corresponding representative for the travel company. Did he get a break? No! I say that he chiseled a hole in a thick wall through to the place he wanted to go.

So, if an underling may speak, don't try to find a job. Create one, build one, shape one, concoct one, mix one, or dream one, if you have to. They aren't serving them on silver platters these days. You have to make your own breaks!



# Turnovers Shake the News Rooms

**R**APID turnovers in the editorial departments of many newspapers, together with the inadequate training of reporters, are undermining the sources of public opinion, for it is through the reporters that newspaper readers gain their first and usually final impressions of events.

These turnovers are caused by the exceedingly low wages of the newspaper business and by the oversupply of embryo newspapermen, almost all of whom come from the colleges and universities.

The result is a superficial treatment of news by the majority of beginning reporters and an absence of the seeking mind which ferrets out the causes of events rather than merely chronicles them as they happen—or appear to happen.

Several thousand young men and women sought a future in journalism when the colleges and universities of the country held their commencements in June, and thereby was created another phase of a problem which affects every newspaper reader and citizen.

In a lecture sponsored by the Don R. Mellett Memorial Fund, Burges Johnson, director of publications at Syracuse University and a former newspaper man, pertinently asserted that the citizens of a democracy, more than any other people, must have newspapers else they cannot function as citizens.

Addressing the students at the Medill School of Journalism of Northwestern University, one of the leading journalism schools of the country, Professor Johnson observed that the press extends the *seeing* and *hearing* of each individual citizen so that he may base his reasoning upon his own observations, rather than upon guesses. He obviously regards the reporter as "the most important person in the whole human structure of the press" and avers that the future of the newspaper depends upon the training of the reporter. In all of these premises, the writer agrees most heartily.

It is more specifically with the manner in which the press actually is performing this function of extending the seeing and hearing powers of its readers that I wish to deal; on an hypothesis that the manner is ineffectual and amounts to a pollution of the wells of public opinion at their source. This analysis, while not par-

▼ Sources of Public Opinion Are Threatened  
As Experienced Men Give Way to Beginners ▼

By DONALD D. HOOVER

ticularly favorable to my own profession of journalism, is the result of observation and study of the news-gathering system and some of its shortcomings during ten years of newspaper work, part of which was spent with the Washington bureau of the Associated Press.

At the outset, I wish to make it clear that I am not indulging in a blanket criticism of schools of journalism, although they have their faults in the eyes of the practical news-room man. Nor am I discussing particular conditions on my own newspaper. This article is the outgrowth of letters from friends in all parts of the country—from the old New York World to the Pacific coast—asking as experienced craftsmen the plaintive question—"Where can I get a job, at any salary?"

Add to that the stories of scores of qualified applicants who pass a city editor's desk, telling of jobs lost by mergers or economy programs and of conditions in the offices they have visited, and anyone interested in the factors which go to form public opin-

ion perforce must be challenged by the problem and its implication.

**D**ISREGARDING the fact that many competent news men now are without jobs and, once out, have little hope of obtaining good positions again because younger and cheaper men will fill their places, it is obvious that the 2,219 daily newspapers cannot absorb the 1,000 eager youngsters graduated annually from schools of journalism—nor can the weeklies. The business cannot assimilate the other 5,000 who are studying journalism in colleges and universities, or the six or seven thousand who are taking correspondence and night school courses in the absurd hope that they will become Richard Harding Davises, O. Henrys, Lafcadio Hearn, Ernest Hemingways or Meredith Nicholsons—climbing to literary fame by way of the journalistic ladder.

There is no place for all of these potential Greeleys. The inexorable law of supply and demand rules that because so many yearn to obtain newspaper jobs few are chosen and the starting wage is at a minimum. The general attitude of employers is summed up in the statement of a western managing editor:

"Why should I pay more than \$20 a week for new members of my staff? I can get hundreds of them at that figure and they can cover the town well enough to put out as good a paper as the opposition does."

The sad part is that he can do exactly as he says. Because the opposition paper probably has the same policy.

**M**OST of the beginners in journalism, then, start at that or a similarly low figure, varying with living conditions upward to the New York maximum. What is the result?

The result is that beginners, souring on journalism as a profession and coming to regard it as a trade stripped of the romance with which they had endowed it, look for other and more lucrative jobs. They will take almost anything, even selling insurance or handling publicity, that of-

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**T**HIS unemotional survey of present-day trends in the news rooms, written by Donald D. Hoover, assistant city editor of the Indianapolis News and an associate editor of The Quill, brings reporters, editors and publishers face to face with the consequences of turnovers.

This article is in no sense an attack on beginners in journalism. Rather it is a warning of conditions that they face now and in the future.

Mr. Hoover's discussion merits the careful consideration of newspapermen, both beginners and veterans, their employers and those outside the newspaper profession or business who realize the importance of an accurate, informed and aggressive press.

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"Take my advice. Get out of newspaper work."  
 "Why did you stay in it?"  
 "Because I liked it so well."



Courtesy  
The American Boy Magazine

fers an avenue of escape from the field for which they have been in training usually for four years.

Recognizing this condition, some newspaper publishers' groups are opposed to a four-year course in journalism, asserting that the work is a trade which does not compensate the worker sufficiently to justify the time and expense of a four-year education in journalism and allied cultural subjects.

**T**HE period of disillusionment usually comes a year or so after the ambitious beginner has crossed the threshold of his dream world. By that time he has mastered the elementary tricks of the trade which were not taught to him in journalism school and he is regarded as a mem-

ber of the staff in good standing, eligible to better assignments than those that usually fall to the lot of the cub.

He chafes a bit when his fiancée asks, "When are we going to be able to get married?" or when, a few years later, her father inquires: "Son, you and Mary have been 'going together' for a good many years. Just what are your prospects on the *Journal*?"

Before this anti-climax, he was eager, loyal, enthusiastic—albeit of little value to his paper because he was slowly emerging from the chrysalis of cubhood to the rank of "newspaperman."

Now, pondering the future, doubt assails him. He pictures himself growing old in the harness with small remuneration. If he is so fortunate as to have a confidant among the older men of the staff, he probably consults with him, asks his advice. The odds are that he will be told:

"Take my advice. Get out of newspaper work."

"Why did you stay in it?" he asks.

"Because I liked it so well," comes the reply that should warn him from a similar quicksand.

**I**F the beginner, or graduate-beginner, keeps his head and analyzes conditions in the business of newspapering, he continues his quest for another job and grabs it when it comes, leaving behind his dreams of molding public opinion and conducting altruistic crusades. Then the paper is called on to train another reporter—another man for the most important post on the paper, another man to choose first the facts which reach the public and the information on which it bases its opinions.

It is this turnover that gives alarm to those who realize that the newspaper is the greatest factor in forming the ideas and ideals of the American public. It is the attitude of the many reporters who must be told step by step what to do rather than use their heads that causes concern. It is the realization that city editors are too busy to train reporters that evokes conjecture as to where the press is drifting. Of course, these conditions place an increasing burden on the journalism schools, and several of them are meeting it bravely and effectively.

This perturbation comes also from the realization that within the preliminary period of two years or so, a

reporter is not sufficiently experienced or sufficiently mature to have standards of comparison that are adequate for service in public opinion-making. He still is a youth, with a youth's reactions. He really is not competent to represent the public at the city halls, the statehouses, the county buildings, or the several other founts which are news centers.

**Y**ET many newspapers have staffs with a more-than-safe number of comparative beginners assigned to important public offices where originate events of which the readers have the right to demand that they be kept informed. After all, the press obtained its charter of freedom from the people on the ground that it was the guardian of the people's welfare and, enjoying that freedom today, it is incumbent on the newspapers to merit it.

The immature reporter of whom I speak cannot "cover his run" adequately, not because he is incompetent, but because an unfair burden has been thrust on him before he is ready to bear it. He has the technical ability to write the leads and adds of a newspaper story—he learned that well in college. But he does not have the all-important background of experience that will enable him to orient himself in a sea of important events and then to seek the underlying causes which are so much more vital than the results which so many beginning reporters content themselves with chronicling. The importance of background is illustrated by James W. Barrett, last city editor of the *New York World*, who asserted (I quote from memory) that background was ninety per cent of a newspaper story.

Pushing a youngster ahead too fast in newspaper work, as is necessary when an employer depends on low-salaried men, not only shakes his confidence in himself. It does something worse than that from the standpoint of the audience to which this article is addressed. It forces him into the protective rut of the routine, the hack who writes "Two persons were killed and seven were injured . . ." and similarly dull leads on his work and lets it go at that rather than seek a novel method of treatment and a thorough approach to his subject. Even when a beginner brings to his job the seeking mind and enthusiasm, that too will be dulled if he is thrown into a major assignment without adequate seasoning. And this too, induces the "look for another job" state of mind.

The job-seeking attitude affects many working newspaper men who

are not beginners, realizing as they do that they face what has been termed a \$60 wall in journalistic wages. Few reporters in the United States receive more than that amount, except in a few of the great metropolitan centers. The others, who like their work as I do, try to eke out additional money through outside work such as writing books or magazine articles.

**I**N this connection, let us look at a recent survey by Walter J. Greenleaf, associate specialist in higher education in the United States office of education in the interior department. Observing that the average reporter's pay is meager, he states that his nation-wide investigation showed that a beginning reporter without previous experience might expect from \$15 to \$25 a week, while university graduates might look forward to the latter salary, in most cases. A number of instances come to my mind of men who were graduated from leading universities and now receive nearer the \$15 than the \$25 as cubs. Mr. Greenleaf concludes that a "good average salary" is from \$50 to \$60 a week, and asserts that journalism is "good preparation for allied positions in the movies, secretarial positions in public office, advertising and publicity, for work on magazines and for independent writing." Apparently he feels, as do so many young newspaper men, that newspaper work is a stepping-stone to something better in the literary life.

An illustration of the make-up of many newspaper staffs is one on which there are only five men on the city staff of 15 who have been in newspaper work for more than three years. Of the five, one is trying to master fiction writing; another yearns to be a farmer on his father's land, there to devote his time to writing articles and his hobby of archeology; another wants to write poetry; one has resigned himself to his job, and the fifth is fighting for recognition as a cartoonist. All are enamored of their profession, all are dissatisfied without being discouraged, with possibly one exception. And all are citizens of whom any community would be proud. The rest of this staff of which these men are members includes eight youths who do a hard job rather well, but who are neither experienced news-gatherers nor writers who constantly exercise the seeking mind. Most of these men like the paper on which they work, yet all would succumb to the lure of a few

additional dollars in a financially "better" job, despite the regret with which they would leave newspaper work. Should they leave, their places would be filled, probably, with "cheap" men whose salaries would make a small item in the editorial budget, but whose services would not be commensurate with the service that the public is entitled to demand.

The current depression has been responsible for lowering the value of newspaper service due to dismissal of experienced men and hiring of youths as an economy measure. Stephen K. Swift, now of the *New York Times*, chairman of the unemployment relief committee of the Newspaper Club of New York, states: "Certain publishers throughout the United States have dismissed well salaried men and substituted in their places cheaper and less experienced craftsmanship." In a recent three-month period, 1,435 New York newspaper people applied to the committee for assistance in finding a job, anywhere, doing anything.

**T**HE problem of the journalism school graduate was considered by the New York State Society of Newspaper Editors some months ago, and the society's committee recommended a two-year instead of a four-year journalism course because newspaper pay was too low to justify the latter. Listing "facts upon which all those interested in the problem seem to be agreed," the committee stated that "since there is no present possibility of increasing the average newspaper wage, the only alternative is to find a method of educating the prospective newspapermen at less cost, both in time and money."

**S**O long as the prospects are in journalism what they are today, editors will hire beginners at low salaries and these men and women will leave their papers as soon as they can get other and more profitable jobs. This turnover will continue, and the sufferer will be the public which depends on the press to see and hear for it.

A policy of "cheap" reporters may make a better showing on the annual budget requests, but it will not produce either a militant or an informed press.

The first amendment to the Constitution of the United States preserves forever the freedom of the press. The hands and minds of those who use the powerful instrument so protected form a legitimate object of study and, perhaps, grave concern.



## THE BOOK BEAT

Conducted by MITCHELL V. CHARNLEY

### The Book of Max Miller

**I COVER THE WATERFRONT**, by Max Miller. E. P. Dutton & Company, New York. 1932. \$2.50.

Eleven years ago, when I was editor of a college daily and Max Miller was a sophomore reporter, I thought of him as aggressive, reliable, intelligent and one of the worst writers God had seen fit to create. A year or so later, when he had succeeded to various student editorships and was doing all manner of unheard things with his publications, I decided that he was "the promoter type"—original and energetic, willing to walk any tight wire that hadn't been walked before, or to fall spectacularly off an old one, if it would gain public notice. When the dean of the school of journalism told me that "Max Miller will be the first of you kids to publish an important book," I began to question my judgment. As I heard of Max reporting in Melbourne, being shipwrecked in the South Seas, almost dying from a lance wound inflicted by a savage bushman, I came to the conclusion that his search for the unusual hadn't been all show.

Now that I have read his "I Cover the Waterfront," I think I know Max Miller. I know that he is aggressive and reliable and intelligent—else he would not have remained the capable waterfront reporter of the *San Diego Sun* for 7 years. I know that he abhors the shoddy and the obvious—that his flair for the extraordinary is simply his desire to escape these things. I know that he has learned to write—he tells me that for 204 pages. I know that he does the things the rest of us tell ourselves we want to do—he goes down in a diving suit, he hunts elephant seal down Guadalupe-way, he learns how sardines are caught by working hip-deep in them on deck the sardine boat *Mio Jesus*. I know that, with typical reportorial pseudo-cynicism, he is as keenly and intelligently and tenderly sentimental and appreciative of beauty as any man who ever watched sea gulls soar or waves wash a sand beach spotless. I know that he is humorous, and unassuming, if a bit of a showman, and ambitious, and shy, and self-confident, and imaginative, and tolerant.

All these things and a great many more are in his book. There are good stories—plenty of them—in the 38 sketches and little essays and anecdotes. There is humor, there is adventure, there is even—much as Max Miller would object to it—abundant information for the reporter who would cover the waterfront.

But chiefly it's the book of Max Miller. And it's a much more significant book, this brief collection of impressions that can be read in one sitting, than any except a genius might make of the "first novel" which he says he expected his first book to be.—M. V. C.

### He Agrees With Darrow

**20,000 YEARS IN SING SING**, by Warden Lewis E. Lawes. Long and Smith, New York. 1932. \$3.00.

Clarence Darrow's life purpose is to keep men out of the penitentiary. Warden Lawes' job, as chief keeper of New York's Sing Sing, is to keep them in. Yet the two agree almost completely on causes of crime, inadequacy and frequent injustice of the law, proper treatment for men society calls wrongdoers, and cures for crime.

Lawes has for years been a student of penology. He has served 12 years as Sing Sing's warden, and before that as prison guard and keeper. His observations are succinctly told; he handles his hundreds of anecdotes and his experiences with such prisoners as Mike the Rat Catcher and Francis "Two-Gun" Crowley with a natural smoothness that makes for avid reading. And his obvious authority makes his remarks worth reading.

"Law," he says, "is the process by which one section of the people tries to impose its will upon another," and "Crime is a mongrel born of the illicit union between expediency and opportunity." He doesn't believe in the capital punishment he often has to inflict, and his reasons are not sentimental but coldly calculated. His plea is for "social consciousness" as the necessary basis for invoking justice which is justice; and his chapter called "Groping" is as effective an indictment of society's apathy as I have read in a long while.—Steve McDonough.

### A Good First Novel

**BEAUTY LIES BEYOND HELL**, by Howard W. Roper. Long and Smith, New York. 1932. \$2.00.

The jacket of Mr. Roper's first novel warns you that it is "as good as much of the writing of Sherwood Anderson and Theodore Dreiser." Certainly its manner is reminiscent of passages in Anderson, Hemingway, Faulkner. It's distinctly a modern novel, in style, in subject, in a romantic kind of realism. Whether it warrants the "as good as" description it would take three readings, spaced months apart, to say.

The book deals with the emotional development of ambitious George Thane, working his way through school, living with dance-hall girls, groping for validity in his search for beauty among ugly things. It is told in a crackling, pungent style that paints vivid if sometimes confused pictures, that gives you memorable human beings; it is warm with life and with sympathy. It may not be a great book, but I believe it's a good one. At least it's easy to read and sure to be remembered.

Mr. Roper is a graduate of the University of Wisconsin, 1925; he won the Sigma Delta Chi Past Presidents' Prize in that year; he has a Harvard Master's, is a successful free-lance writer, and now works for the *New York Daily News*.—M. V. C.

## BOOK CHAT

**BLURBS** on the front flap of book jackets rarely reach the realm of high art. Often they're ridiculous overstatement—written by a promotion man who doesn't believe what he writes—of the merits of a book. The blurb for "Bachelor of Arts," by Dean Fales (Lincoln MacVeagh-Dial, \$2.00), says that the book is a "delightful study of a half-moron"; that it will appeal directly to every man or woman who has ever attended a Midwest coeducational college; that "there is, however, a deeper note struck"; that "its irony never descends to burlesque." And so on. To my mind, the book is never delightful; its appeal is purely negative, lying solely in the irritation it arouses through its false picture of college existence; its "deeper note" is its truest approach to irony; it would be nearer satire if it did "descend" to pure burlesque.—M. V. C.

# WHO «» WHAT «» WHERE

JOHN L. MEYER (Wisconsin Associate) has opened the John Meyer Press Exchange, with headquarters at 625 Mendota Court, Madison, Wis., and will conduct research and special surveys in the newspaper, printing and trade-journal fields. He conducted a good-will service along these lines for a print manufacturer the last two years. Mr. Meyer has been active for years in newspaper cooperation and organization development. From 1922 to 1930 he was editor of *National Printer Journalist* and still is editor emeritus of that publication. Mr. Meyer recently was named secretary-treasurer of the Inland Daily Press Association.

RALPH C. DAVIS (Florida '31) is on the staff of the *Lakeland (Fla.) Ledger* as court reporter.

CLARK H. GALLOWAY (Northwestern '23), news department chief, Council Bluffs (Ia.) *Nonpareil*, spoke to the Missouri Valley (Ia.) Kiwanis Club recently on "Modern Tendencies of Journalism."

ALEXANDER G. BROWN (Oregon '21), for nine years federal reporter for the *Portland Oregonian*, has resigned to become executive secretary of the University of Oregon Alumni Association.

BERNARD MAINWARING (Oregon State '20), editor, Baker (Ore.) *Democrat-Herald*, represented Presbyterian churches of four eastern Oregon counties as a commissioner to the General Assembly at Denver, May 26 to June 1.

GILMORE NUNN (Washington & Lee '31) was one of the busiest newspaper men present at the Democratic national convention in Chicago in June. In addition to representing his own newspaper, the *Roswell (N. M.) Morning Dispatch*, and associated New Mexico newspapers, he was first an official delegate and later an alternate delegate from his state. His preference for interviewing Democratic notables and working in the press section caused him to exchange official positions, he admitted.

H. EARL WILSON (Ohio State '31), of the Columbus (O.) bureau of International News Service, attended the Democratic national convention in Chicago as a special staff writer for his press service.

WILLARD ANTON BERGH (Washington '31) and Miss Bergliot Relling, both of Seattle, Wash., were married July 5. Mr. Bergh is a sports writer for the *Seattle Post-Intelligencer*.

KARL A. BICKEL (National Honorary), president of United Press Associations, personally directed activities of United Press representatives at the Democratic national convention at Chicago in June.

DR. WILLARD G. BLEYER (Wisconsin Associate), director of the University of Wisconsin school of journalism, and Mrs. Bleyer were to sail for the Orient August 5 for a vacation extending into the fall. Dr. Bleyer was granted a leave of absence and will engage in journalistic research work while abroad.

MARLEN PEW (Missouri Associate), editor of *Editor & Publisher*, is the author of unique advertising copy sponsored by 31 midwestern, southern and eastern daily newspapers, appearing currently in double-page, two-color spread in *Editor & Publisher*. The copy is signed "The Consumer" and is an appeal in behalf of newspaper advertising as opposed to magazines and radio.

MAURICE O. RYAN (North Dakota '23), secretary of the Greater North Dakota Association, Fargo, N. D., and Mrs. Ryan are the parents of a son, Maurice Orton, born August 2.

WILLIAM R. MOORE (Oklahoma '32) since his graduation in June has been reporting for the *Oklahoma City (Okla.) Daily Oklahoman*.

ARTHUR B. JOHNSEY (Oklahoma '32) is a reporter on the *Corinth (Miss.) Tribune*.

## A TIP FOR WRITERS

RAILROAD STORIES, 280 Broadway, New York City, writes F. H. Hubbard, managing editor, is overstocked with verse, true tales, fact articles and fillers. Few serials are used. "Right now," he adds, "we are in need of exceptionally good straight fiction between 3,500 and 10,000 words. We want something different from the usual run of railroad fiction. Most of the stories sent to us deal with engine and train service, hold-ups, box-car robberies, runaway trains, wrecks, near wrecks, fights in engine cabs or love affairs between railroad men and waitresses. Any author who can send us well-written, fast moving stories dealing with other phases of railroading will be welcomed with open arms and will receive plenty of editorial cooperation. We prefer a fast opening, plenty of conversation and suspense. We do not care to read manuscripts with single-spaced typing, very faint typing or prepared in any other way which is a strain to the eyesight."

GEORGE A. HARDING (Ohio State '29) has become editor and business manager of the *Spectator*, a weekly published at Monroeville, O.

CAPT. WILLIAM ELLIOTT GONZALES (South Carolina Associate), editor of the *Columbia (S. C.) State*, received the American Legion's distinguished service plaque at a formal ceremony at the opening of the Legion's state convention in Aiken, S. C., July 4. Captain Gonzales was awarded the plaque for his services as soldier, diplomat and journalist.

JOHN B. MILLER (Wisconsin '30) is now night wire editor for the United Press at Chicago. Shortly after his graduation Miller was appointed assistant to the Madison bureau manager of the United Press and has since worked as correspondent in the Wisconsin senate at Madison and as a member of the Milwaukee bureau.

ROBERT E. SEGAL (Ohio State '25), promotion manager of the *Cincinnati (O.) Post*, and Miss Jane Elizabeth Sickles were married June 22 at Cincinnati.

WILLARD BARR (S. M. U.) has resigned from the staff of the *Temple (Tex.) Daily Telegram* to accept a place on the telegraph desk of the *Fort Worth Press*. TED W. MAYBORN (Texas) becomes news editor of the *Telegram* with the change, which was effective July 1.

CLIFFORD S. WINKLEMAN (Columbia '32) has been appointed head manager of the *Wellsville (N. Y.) office* of the *Hornell (N. Y.) Evening Tribune-Times*.

SAMUEL K. ABRAMS (Oklahoma '33) has been editing the *Oklahoma City (Okla.) Capitol Hill Beacon*. He will return to the university in the fall.

STANLEY GOODMAN (Pittsburgh '29) and Olga F. Joffe were married on April 3 at Harrisburg, Pa. Goodman is now with Macy's department store in New York City. Mrs. Goodman is a graduate of Hunter College and a member of Alpha Epsilon Phi sorority. ROY HAMLIN (Pittsburgh '29), now a psychologist at Sing Sing prison, attended as best man.

R. MARSDEN BELLATTI (Oklahoma '33) worked as co-editor of "*Sooner 75*," official military department summer camp annual at Fort Sill, until July 18. He has since been with the *Blackwell (Okla.) Tribune*. He will return to the university in the fall.



## Thumbs Up on the Ghosts

(Continued from page 6)

house full of ideas, however—ideas that my readers are anxious to learn about.

To have secured a complete story from this merchant, such as I required, would have been virtually impossible. He is a busy man, and has little time to write for the trade press. Knowing this, I proceeded to interview him, and followed the interview up with correspondence. Then I wrote my ghost-story, sent it to him for his o. k., and published what I believe to be one of the most valuable trade paper stories of the year. Did I break faith with my readers?

You are a public relations man, Don. You must do a considerable amount of ghost-writing yourself.

Doesn't your boss call you in occasionally and ask you to prepare a statement for the press? Don't you quote him in words that are not just exactly his? Perhaps they express his ideas to the public better than he did himself. That's ghost-writing.

And after all, Don, the public doesn't suffer much as a result. They eat it all up and come back for more. You know, most of those stories we read about movie stars and stage celebrities are ghost-stories. Every one knows they're ghost-stories and it never seems to detract from their reader interest.

Wouldn't you rather read a story written by Al Jolson than a story about Al Jolson by his press agent? Sure you would! Even though your subconscious informed you that the press agent had written the story after all.

It's human nature, Don. We're a gullible crowd that likes to be goosed. And somehow or other we enjoy be-

ing goosed even when we're aware of it.

So, don't turn thumbs down on the ghost-story. It still has a big part to play in the day's editorial job. It helps to make things easier for you and me, and more enjoyable for our readers.

### ACCORDING TO—

TO THE EDITOR: I should like to take this opportunity to thank you and your staff for the substantial quality of material published in THE QUILL. Your judgment in the selection of material is most praiseworthy and I believe that you are doing much to aid many in the profession to acquire a fresh slant on matters relating to newspaper work.

May's issue of THE QUILL carried an article "So I Changed My Tactics." The piece, as far as I was personally concerned, was printed at a most appropriate time inasmuch as I was about to embark on my first real newspaper adventure. Not only did the article teach me a fine lesson in the fine points of small-town journalism, the field in which I am now engaged, but it also provided no small amount of amusement to my family, friends and myself.

Very truly yours,

CLIFFORD S. WINKLEMAN,  
Branch Manager, Wellsville Office,  
*Evening Tribune-Times*, Hornell,  
N. Y.

TO THE EDITOR: My interest in the lead article in the July issue, "Bank Statements Are News," stirs in me that corn-fed thirst to write a letter.

I just want to say I enjoyed Mr. Dickinson's article and found it suggestive. We've been considering bank statements news out in Ottumwa, at least since hard times really got hard out here. When the statements come out we now try to have a good-sized story, often a front-page story, explaining them and their significance to the community.

The last two times the official statements came out we interviewed the active chief executive in each of the four local banks and in many cases they amplified the statements, giving data on earnings and methods by which they were keeping their banks liquid.

The local paper does not claim credit for bank prosperity here. In fact the paper merely tries to tell Ottumwans about Ottumwa and to help the town build itself. But it is a fact that there hasn't been a bank failure here since 1899. It is possible public knowledge of bank conditions helped in this. We know of no other cities in southeastern Iowa able to show a similar bank success record.

Yours very truly,  
DWIGHT M. BANNISTER,  
State Editor, *The Ottumwa*  
(Iowa) *Courier*.

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### NEW CLASS A SCHOOLS

Recognized as having Class A standing, the schools of journalism of Boston and Rutgers universities have been elected to membership in the American Association of Schools and Departments of Journalism.

Membership in the association, besides Boston and Rutgers, includes the state universities of Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Michigan, Minnesota, Missouri, Montana, Nebraska, Ohio, Oklahoma, Oregon, Texas, Washington and Wisconsin, the state colleges of Iowa, Kansas and Pennsylvania, and Columbia, Marquette, Northwestern, Stanford, Syracuse and Washington and Lee universities.

## «» EDITORIALS «»

### LET THEM ALONE

**T**HE arrival of the second son of Col. and Mrs. Charles A. Lindbergh has been duly chronicled in the nation's press.

Some papers carried the announcement prominently but briefly in their columns. Others made the arrival of the second child the occasion for a complete rehash of the kidnaping of the Lindberghs' first-born, went back into the romance of the young couple in Mexico and then threw in something of the flight of Lindbergh to Paris for good measure.

The baby's arrival brought an announcement, rather a request and a somewhat pathetic one at that, from Col. Lindbergh, to the press. For the benefit of those who may not have seen that announcement, we are repeating it as carried by the Associated Press:

"Mrs. Lindbergh and I have made our home in New Jersey. It is naturally our wish to continue to live there near our friends and interests. Obviously, however, it is impossible for us to subject the life of our second son to the publicity which we feel was in a large measure responsible for the death of our first.

"We feel that our children have a right to grow up normally with other children. Continued publicity will make this impossible. I am appealing to the press to permit our children to lead the lives of normal Americans."

No newspaperman will deny that the kidnaping of Charles Augustus Lindbergh, Jr., and his death was news of front-page importance the world over. None will deny that the birth of the second child also was news that interested newspaper readers everywhere. But there is an honest difference of opinion as to the way the kidnaping story was handled, and also the latest story.

There will be times in the future, no doubt, when feats, deeds and accomplishments of the Colonel, his wife and their son will be the proper interest of the press. But until such time they should be let alone.

### TOO MUCH OPTIMISM?

**S**TOCKS bound upward; plants take men back and business generally begins to take heart. News? Certainly, and good news too.

But the newspapers which helped foster the public ex-

penditures of the pre-1929 years and gave freely of their space to a recording of the ascending stock market and to the enthusiastic ravings of glib gentlemen who had new investment trusts, new stock issues and new bond deals to float, should use caution in the manner in which the return of prosperity is ballyhooed, particularly in an election year.

There has been a suspicion on the part of newspaper readers that the newspapers were not telling the truth, the whole truth and nothing but the truth in regard to the times of depression which now appear to be lightening. And newspapermen could reveal much as to the truth or untruth of that suspicion.

Certainly there has been every effort to foster the hope of better times to come and if there was a minimizing of conditions as they existed it was done in the belief that it was for the best interests of everyone concerned.

There is a danger, and a grave danger, however, that in our longing for better conditions we may misinterpret or may become too enthusiastic over the symptoms, more or less definite, of recovery.

Let us not repeat the mistakes of 1928 and 1929 when almost everyone suffered from delusions of grandeur. Let us have the good news of recovery minus hysteria, ballyhoo or political oratory and with a few grains of common-sense salt.

### SPEED THE DAY

**N**O one will welcome the return of better times more than newspapermen. Most of them have taken salary cuts, some more than others; many, with years of experience and loyal service back of them, have lost their jobs; many are taking vacations without pay and practically all of them have worked harder and put in longer hours than in the past.

While men in other lines have had a reduction of hours along with reductions in salaries, the newspapermen in considerable numbers have found their duties, responsibilities and hours increasing instead of decreasing.

Most of them, too, let it be recorded here, have gone about their jobs with a minimum of crabbing. They have recognized the stress of the times and diminishing profits to the owners. They have been good soldiers in a time of economic war. Whether their service will be rewarded when good times return remains to be seen.

## AS THEY VIEW IT

**T**HE time is coming in American journalism when every well-organized newspaper will have its art editor, as do all worthwhile magazines and advertising agencies. I do not mean by this an art critic or one who is the head of the paper's staff of artists. I mean by art editor one who knows type and press work as well as he does drawing, photography, engraving. He will be, in fact, a glorified make-up man, possessing a trinity of virtues: typographical expertness, a thorough knowledge of draftsmanship, and a nose for news values."—Malcolm W. Bingay, editorial director, the *Detroit Free Press*, in *Editor & Publisher*.

♦ ♦ ♦

**I**F I were starting out as a newspaper man today, I would take a course in journalism—of that I am sure. Then I would find a good country newspaper and beg the man for a job, and I wouldn't care what the job was as long as

it wasn't in the mechanical end. I will tell you why. The country newspaperman is the biggest newspaperman today. He is more important in his field than any daily newspaperman can ever be in his field. I know what I am talking about, because I started in the weekly field and I have never been so big as I was then, and I do my own measuring."—John F. D. Aue, publisher of the *Whittier (Calif.) News*, in the *Matrix of Theta Sigma Phi*.

♦ ♦ ♦

**T**HE much-talked-of power of the press is a power all right, but a greatly misunderstood one. The press can be powerful. But it also can be weak. Whether it is powerful or weak is up to the press itself. For no editorial is any stronger than the strength of the idea it advocates, or the facts on which the idea is founded. And the reader, not the editor, is the final judge."—George B. Parker, editor-in-chief *Scripps-Howard* papers, in *Scripps-Howard News*.



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# Dean Ackerman Says:

"I am tired of hearing the press criticized by business men, bankers, advertisers and educators. Despite its imperfections and faults, journalism is performing public services equalled by those of no other institution in the United States.

"When men say that the press is superficial and transient, that it goes about its business in a hit-and-miss, grab-and-take manner, when they charge that it is corrupted or influenced by sinister forces and that editors and reporters are magicians, they seek to destroy what in many cases they envy or fear. Frequently, too, by their cynical and disillusioned attitude toward their work and the institution they represent, newspapermen promote this criticism.

"It has seemed to me for some time that it is necessary for newspaper and advertising men to have more pride and confidence in journalism. The business of publishing newspapers will succeed financially only as a result of the constant progress of the profession of journalism. Everyone knows that it is more difficult now than ever to have ideals. But if the press of America ever loses its idealism, if newspapermen lose their faith and confidence in the press, there will be a disintegration of public morale far greater than anything we have witnessed up to the present time."

These sentiments so accurately reflect our own views on this subject that we felt the urge to commend them to your favorable consideration.

We thought so much of Dean Ackerman's address to the newspapermen at the recent New York Federation meeting that we had it reproduced in a little 8-page pamphlet.

Perhaps you would like to preach this kind of gospel. If so, please advise how many pamphlets you could use. No expense involved. A free-will offering on our part.

Dean Ackerman wisely classifies the newspaper as part of the social system and differentiates it in his thinking from every other form of advertising media.

## EDITOR & PUBLISHER

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(The oldest advertisers' and publishers' journal in America, established in 1884)